

1. TITLE

An interactive workshop on mindfulness using
art, storytelling, and movement for second graders.

2. INTRODUCTION

It is vital that our students receive social emotional learning at a young age so they may use the knowledge and tools presented to them throughout their academic careers and personal lives. Here, I propose that we start with a workshop designed for second graders to achieve exactly this. First, I will provide the context and setting for where and when this may occur. Next, I will identify concepts, goals, and objectives of such a course. I will expand on these items by providing a learner experience outline so that the connection between the objectives and the experiences are clear. This proposal was created in support by many scholars who I will also address. Ralph Tyler will be one important reference as his framework to identify objectives and experiences will be used here. It is also important to address that while creating this proposal, many dyads were found and had to eventually be compromised. Tensions may occur with such a proposal that is seemingly favoring one dyad. Here, I will also address the dyad of pedagogy: the child and curriculum, and will use John Dewey's work to explain where this course lays among the opposition. Another area of contention lies in the subject matter of this proposal due to the skills seeming more present than the content. Lastly, the urgency of such a course is evident when we review the literature of James Banks and Paulo Freire which is a driving force for this curriculum. The aims of such a proposal eventually falls back on social efficiency originally labelled by Zongyi Deng which I will end with explaining at the conclusion of this proposal. We can and will create a mindful learning environment so we may always approach our learners where they are socio-emotionally.

3. LEARNERS/ STUDENTS

The students that will benefit most from this curriculum are those in lower elementary, particularly second graders. Second grade would be the most ideal place to start as students are now able to read and understand cvc and 4-letter words, as well as use context clues in their learning to dig deeper. As a former second grader teacher, I also understand their development

levels academically and emotionally which is why this curriculum is being proposed in this manner.

4. SETTING

Location: The setting that would be optimal for these lessons would be primarily within locations found in a school- a classroom, a library, and a gym. However, there are lessons can also take place outside or in common places in a city/town as the teacher sees fit.

Time: The time that these lessons are to be taught is up to a teachers' discretion. However, recommended time for lessons are in the morning (ideally, the first item on the agenda), and continued right after lunch recess.

Context: This curriculum is meant to be taught by a self contained teacher so that the students are being met with familiarity when they are learning how to be vulnerable rather than a teacher that is only trained to teach mindfulness.

5. DURATION

This course is meant to last an entire school year (180 days) and meant to stay consistent everyday. It will consist of one 35 minute lesson per week to set the students up for success the rest of the week. The rest of the week will consist of 5-10 minute check-in's and quick activities of each specific concept, skill, or content area. Ideally, these lessons will be taught on a Mondays to start the week off with a fresh skill or experience. This means 36 lessons total in a school year as there are 36 full five day weeks in a school year.

6. CORE CONCEPTS

Key concepts in this course are as follows: **emotions, storytelling, and movement.**

Emotions

Concept: A temporary mental state associated with thoughts and body reactions that are usually categorized as degrees of pleasure or displeasure

Concept Label: Emotions, Feelings

Critical Attributes: Change in thoughts, body reactions,

Examples of Concept: A student feeling sad because their dog just passed away.

Non-Examples of Concept: A person who is apathetic to the world around them.

Traditional Storytelling

Concept: Someone verbally explaining something that has happened to them or that they have made up in their head

Concept Label: Story-telling

Critical Attributes: details, main events, characters, plot, problem, solution

Examples of Concept: Oral anecdotes shared by a speech giver

Non-examples of Concept: Sharing a statistic

Movement

Concept: Ways we move our physical bodies and parts of our bodies intentionally or unintentionally

Concept Label: Movement

Critical Attributes: physically moving parts of our bodies, moving around an area, not stagnant

Examples of Concept: A person doing jumping jacks, a person practicing yoga

Non-examples of Concept: Sleeping

(Bruce Larson's...)

7. LEARNING OBJECTIVES

1. Students will be able to express and identify emotion through personal oral narratives and journal writing.
2. Students will be able to find their own state of calmness on the mood meter (or regulate) through stretch, breath, and dance.
3. Students will be able to form understanding of the science of emotions and relationships through different art mediums.

8. LEARNING EXPERIENCES

Since there are 36 learning weeks in a school year, each week will have a specific theme based on the original 35 minute launch lesson from the beginning of the week. Then, each day for 5-10 minutes will focus on identifying emotions through movement and art. So students get more spotlight time, some weeks are strictly reserved for storytelling and will feature 5 students at a time.

*** KEY:**

- The bolded weeks are weeks where students get free choice in how they want to express their emotions through personal storytelling, about 5 students each time. It serves as a student spotlight.
- The objective number for each week correspondences with the bigger objectives listed in section 7. This does not account for individual objectives for each week.

A. Art

	Objective	Learning Experience
Week 1	3	Introduction to Emotions: Glitter Mason Jars of Emotion <ul style="list-style-type: none"> - Identifying the difference between a state of calmness and feeling emotions through the creation of glitter snow globe mason jars
Week 4	3	Painting Emotions
Week 7	2,3	Poetry as an Art Form
Week 10	1	Storytelling Week
Week 13	3	Chalk Art Unit
Week 16	1,2,3	Art, Equity, and Emotions
Week 19	3	Clay Feelings
Week 22	3	Drawing for Ourselves
Week 25	1	Storytelling Week
Week 28	3	What makes reading an art? How can it help us with our emotions?

		- “What do you do with an idea?”
Week 31	1, 2, 3	Practicing Conversation with Adults
Week 34	1, 2, 3	Moving Forward to Third Grade with our Second Grade Art, Movement, and Storytelling Skills

B. Storytelling

	Objective	Learning Experience
Week 2	1	Introduction to Storytelling, Read- Aloud- “Listening to My Body” by Gabi Garcia
Week 5	1	Storytelling Week- Teacher’s turn
Week 8	1, 2, 3	What story is the mood meter telling?
Week 11	1	Introduction to Journal Writing
Week 14	1	Back to Journaling: Different ways to Journal
Week 17	1, 2, 3	Equity & Identity (Follow up to Week 16)
Week 20	1	Storytelling Week
Week 23	1, 3	Telling Our Stories Through Clay
Week 26	1	Interactive Peer Journals
Week 29	1	Combining Movement and Storytelling (coming off week 27)
Week 32	1	How to move when you don’t want to
Week 35	1	Storytelling Week

C. Movement

	Objective	Learning Experience
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Week 3	2	Breathing Exercises: The Beginnings of Yoga - Video - Outside Breathing Exercise
Week 6	2	Incorporating Stillness, Read “Sit Still Like a Frog” by Eline Snel - Comparing Stillness to Movement
Week 9	2	Back to Yoga - Poses to do anywhere for calmness
Week 12	2	Dancing as an Emotional Expression
Week 15	1	Storytelling Week
Week 18	1, 2	Equity within our bodies (Follow up to Week 16/17) - Bandaid Activity
Week 21	2	Patterns of Our Body
Week 24	2	Back to the Dance Moves
Week 27	1, 2	Yoga Poses as the storyteller
Week 30	1	Storytelling Week
Week 33	1,2	Moving as a lifetime practice
Week 36	1, 2, 3	End of the Year Reflections

9. REFLECTIONS & CONCLUSION

When creating objectives, I asked myself what is the concept the child is grasping and how? The real purpose of education is “to bring about significant changes in the students; patterns of behavior...it should be a statement of changes to take place in students” (Tyler 44). From there, it was easy to create three big objectives that I wanted the child to be able to do or achieve that would create change within themselves. The tensions only came in when we want to place this curriculum in a dyad. This curriculum is meant for the child and is centered around the child and their feelings. Dewey’s approach to the child and curriculum can be easily placed here as the child is the center of this curriculum, but the curriculum itself is child centered in nature so the dyad might not exist at all.

This curriculum is urgent, however, and can serve the social efficiency aspect of society

that a lot of curriculum might not get to (Deng). By changing the way our students interact and see themselves and others, we create a world that is more socially efficient because there would be more empathy and a lack of ego. In order for our world to be truly efficient, every human has to be in sync with themselves and others, so is mindfulness and social emotional awareness not the answer? We see the urgency of courses listed above when we read the works of scholars, Friere and Banks. In order for the world to be more socially efficient, we must eliminate systematic barriers by facilitating conversation. I believe this curriculum is the beginning of this even dialogue between oppressors and the oppressed, especially when it starts out as young as second grade (Friere 148). The dialogue becomes a two way street of trust, hope, and love as children would be empowered enough to name their own feelings and emotions through art, storytelling, and movement. All the key concepts in this curriculum act as dialogue with one's self or others around them just as Friere suggests. Banks encouraged the urgency for this curriculum being proposed by exposing the mainstream eurocentric curriculum. While this proposal does not explicitly combat eurocentrism, it serves multicultural curriculum through the empowerment of sharing identities while making art, telling stories, and moving.

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